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ively, are offered designs receiving second and third rating, it being understood that the one rated first shall receive the commission. Photographs of Dr. Nabuco, and of Independence Square, where it is proposed to erect the monument, can be had through application to the American Federation of Arts or the Pan American Union.

Both the Carnegie Institute and the Cincinnati Art Museum have made purchases for their permanent collections from the exhibition of original work of American Illustrators sent out by the American Federation of Arts. The former bought "Woman Arranging Hair," Edmund M. Ashe, "The Good News," by Arthur I. Keller, "The Pergola," by Joseph Pennell, "Study of a Little Girl," by S. J. Rosenmeyer, "The Cry Baby," and "Aunt Tabithy," by F. D. Steele, and "The Bridal Day," by Frank W. Taylor; the latter "The Grafters" and "To the Author's New Book," by A. I. Keller, "Paris Sketch, No. 1," by Dalton Stevens, "A Favorite Book," by Hanson Booth, and "Summer Gossip," by Louis Loeb. The collection is now on exhibition in the John Herron Art Institute, Indianapolis.

The American Federation of Arts sent out on January 9th an exhibition of twenty-three paintings, chiefly selected from the National Academy of Design's Winter Exhibition, to Milwaukee, where it is being shown under the auspices of the Milwaukee Art Society, and from where it may go to Madison and Denver. It will also send out in February an exhibition of forty paintings, assembled from the exhibition at the Corcoran Gallery, to Nashville, Tennessee, the legislature of that city having made an appropriation to meet the expenses and purchase a picture.

The Albright Gallery of Buffalo has recently purchased a figure painting by Robert Reid entitled "Pink Carnations"—a decorative interpretation of a young woman seated before a gold Japanese screen.

## IN THE MAGAZINES

The leading article in the January number of the *International Studio* is by Selwyn Brinton, on "Modern Mural Decoration in America." In the January *Outlook* an interesting editorial is published on "American Art and Scholarship in Rome," which is based upon a plea made by Mr. Joseph Pennell that American art shall be adequately represented in the approaching exposition. Referring first to the exposition, the *Outlook* calls attention to the fact that American art and scholarship are permanently represented in Rome by the American Academy, and the American School of Classical Studies, which, "devoted to the deepening of interest in the masters of idealism and of literature, interpret the higher life of the nation and stand not for the work of the hands, but of its spirit." In the current issue of *Scribner's* is an article on Winslow Homer by Christian Brinton, biographical and appreciative, rather than analytical or critical, but accompanied by numerous illustrations of his paintings. The *Century* has, as a frontispiece, a reproduction in color of Irving R. Wiles' portrait of Madame Gerville-Reache as "Carmen," and in like manner also reproduces a painting by William M. Chase of a "Plate of Fish." The *Harper's* publishes a reproduction of Louis Paul Dessar's painting "Homeward," engraved on wood by Henry Wolf. The current number of the *Architectural Record* is entirely given over to the work of Messrs. Cram, Goodhue, and Ferguson, which is elaborately illustrated and described. The text is by Montgomery Schuyler. *Handicraft* for January publishes two addresses made at recent meetings of Craftsmen—one by George F. Kunz; the other by W. M. R. French. *L'Art et les Artistes* is publishing a series of articles on the history of modern painting. Leonce Bénédict will contribute the one on painting in France, Léon Rosenthal on painting in Germany, and Christian Brinton on painting in America. A recent number of this magazine contained an interesting article on Mary Cassatt.